

22. Willoughby, David. *The World of Music*. Dubuque, Iowa: Wm. C. Brown, 1990. 384 pp.

Like the O'Brien text, this book aims at expanding the field covered. Here the author begins with sections on Vernacular Music and Listening to World Music before treating Classical Music from Gregorian chant to Penderecki in 162 pages. Not surprisingly, the organ and electronic organ get a joint paragraph. The sound of the latter is "similar (but inferior?) to those of the pipe organ," and no organ piece is described.

23. Wingell, Richard. *Experiencing Music*, rev. ed. Sherman Oaks, Calif.: Alfred, 1983. 476 pp.

This book is unique for its style of musical descriptions: listening guides which "are visual representations" of the music. Primary colors, or dot patterns in black and white, are used to show the structure of pieces, in diagrams which are proportional to the time elapsed, given in minutes and seconds. Pipe and electronic organs each receive three sentences of general description. Once again, \**Little Fugue* appears. Its diagram occupies a full page, its description another.

24. Winter, Robert. *Music For Our Time*. Belmont, Calif.: Wadsworth, 1992. 728 pp.

Drawing heavily on his experience in developing materials for present-day CD-ROM and laser disc technologies, Winter has produced a hefty book with some 95 works described, most of them covered by listening guides. One of them, the \**Toccat*, receives four pages. As did Todd, Winter gives BWV numbers and alludes to the questions raised about the authenticity of this work. The organ is described in one paragraph and two illustrations of organs are included.

25. Zorn, Jay D. *Listening to Music*. Englewood Cliffs, N.J.: Prentice Hall, 1991. 374 pp.

The organ receives a half-page description. The listening guide for \**Little Fugue*, one of 25 in this traditionally organized text, claims that it contains an "exposition, development, recapitulation, and coda," surely an unusual way of describing fugues. Even more amazing is the statement that the fugue ends, after a "sudden slowing," on a G-minor chord. It, of course, ends on a major chord, and no organist today slows down at the end, certainly not Anthony Newman, whose recording is used.

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Not enough has changed since 1981. The discussions of the organ continue to be generally inadequate when not actually inaccurate, and are repeated intact in new editions. The few quotes given above merely sample the possibilities. On the plus side, there are fewer rosy pictures of the electronic organ.

The lack of any organ repertoire in four texts is surprising. And the *Little Fugue* is still a favorite, included in 13 texts, for reasons that have nothing to do with the opinions of organists. It is easy to teach, with its short length, distinctive fugue subject, and numerous orchestral transcriptions. *Toccat*, chosen by six authors, may be criticized as a war-horse, but it has the advantage of familiarity. Those instructors believing that they have more sophisticated students can follow the lead of the six texts that describe the *Passacaglia*.

Organists who teach a music appreciation course, or who can enlighten their colleagues who do, have an obligation to take a thoughtful and critical look at the texts used in their schools.

## REVIEWS

### BOOKS

**THE FUGUE**, Allen Hobbs. Lissett Publications, P.O. Box 904, Marlborough, MA 01752, 1991. Books on the subject of writing fugues are not a rarity. In checking the Boston University Library where I teach, the index lists over 100! They go from the simplistic, such as Eric Thiman's book of 16 pages, to involved treatises. Alas, after a hundred years, not all of the indexed books remain on the shelves. I wonder that the missing ones were popular enough to be "lifted."

Mr. Hobbs's book states clearly what he proposes to cover and then with equal clarity sets about it. First he states in his Introduction, "It is impossible to know much about the fugue without studying the admirable works by Bach, Mozart, and a number of other great composers . . . but it is impossible to teach the fugue by using their works as our examples, because they never treated the same musical element the same way twice." This, he says, is "the greatest paradox in teaching the fugue." There is a good deal to think about in that alone. The pedigree for the contents of this book is by the author's own statement Gédalge's *Traité de la Fugue* and Dubois's *Traité de Contrepoint et Fugue*. He deals with the Classroom (scholastic, academic, or examination) Fugue. There is no question of his understanding of this as a means to an end; he well knows the free fugue is prior and that the "rules" he gives are derived from the most commonly used procedures. Here it is impossible for me, in all fairness, not to interject a personal note. I have never taught Fugue in a classroom situation, though I have certainly coached students preparing for Guild certification, as well as observed the sorts of misconceptions and misunderstandings that occur in correcting Guild papers. I have listened, more than I could wish, to debates between the theory department and the music history department on just these points, the historians wishing for the broadest possible acquaintance with historic repertoire and types with an engraving on the wall stating there are no rules, etc., etc. Certainly this may be true, but I wonder if it really is pedagogically sound from the students' viewpoint. I would think greater clarity of insight would come from having a norm, however flawed, from which exceptions—always from all periods and times—could be more easily put into a frame of reference for comparison's sake. Our own theory department passes the teaching around from time to time between more theoretically oriented teachers and composers. This means that everything from Gédalge's work to individualistic compilations from historic treatises on the fugue have been used. I certainly wish there was an easy way to evaluate the success of the approaches! A few years back the Gédalge was added to the AGO's Examination Bibliography, which drew an intriguing response from Thomas Spacht (TAO, Oct. 1988, p. 24). The letter contained good criticism but few specifics on newer techniques.

I asked Dr. Joyce Mekeel, the distinguished composer who is currently teaching Fugue at our school, about her reaction to Mr. Hobbs's book. For her taste, she said, it was rather too French and not Germanic enough; however, in a response, she wrote, "The principles of fugal construction (from a French perspective) are carefully and clearly spelled out, as are detailed and organized working procedures. It is the kind of text that a student working alone could use profitably." If carefully used basic skills are developed, departures from the given norms will come naturally.

Several specifics need to be noted. This book includes an approach for improvising fugues and to this end begins with a short summary of species counterpoint to be worked at the keyboard with a tape recorder. After a fairly standard statement of limitations, Hobbs again advises that you "be on your guard in matters concerning counterpoint. There is a tremendous disparity of ideas from one 'authority' to the next." He further suggests a "sort of 'sixth species'" where the cantus migrates from one part to another.

While it depends on one's own viewpoint whether this is an advantage or not, there are almost no examples drawn from the standard repertoire. There are, however, fragments from first-prize students at the Paris Conservatory from the classes of 1928 and 1933. For the experienced teacher this gives plenty of opportunity for selecting one's own material to look at in a supplementary way, or one can choose examples already known to the students, works which they can play themselves. It also has the advantage of making this book a conveniently sized manual rather than a ten-ton tome.

The contents cover all the standard elements one might expect to find. A nice endorsement by Marie-Claire Alain forms the Preface. Original melodies by Daniel-Lesur give new cantus firmi for counterpoint work. Original subjects by Jean Langlais and Daniel-Lesur plus others are given for working out. Tables for tonal subjects and answers drawn from Gédalge are included—if they were better understood, students would less often find themselves in the supertonic by the third entrance. Mr. Hobbs's use of the Rule of 9 with reference to inversions of themes is interesting and his way of approaching writing episodes is very practical. At least if you use this book you will not come out thinking episodes are meant merely to prolong a tonic chord.

Who should or might profit from using this text?

1. I think, in a general way, all organ students would profit from reading it—whether they intend to write fugues or not—just to increase their own understanding of the fugal works they play.
2. Students preparing for fugal examinations of any sort will find it instructive and clear.
3. Organists wishing a methodology for the development of improvisational skills in fugue or fugal style.

Highly recommended.

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**DIE GESCHICHTE DER ORGEL IN BONN UND IM RHEIN-SIEG-KREIS, Peter Jurgilewitsch und Wolfgang Pütz-Liebenow. Bonn: Bouvier Verlag, 1990. xxiv, 595 pp., 49 pp. of plates, DM85.** Piece by piece, a comprehensive survey of German organs is taking shape. Books examining the organs of various regions have appeared on the German market over the past several years. In this case, Jurgilewitsch and Pütz-Liebenow describe all the organs of Bonn and the surrounding area. As far as highlights or instruments of exceptional interest, little is found here: there are few historic organs, and the instruments built in the last 50 years are, for the most part, ordinary examples of the German craft.

The book is organized in two main parts. The first part describes the organs of Bonn and its environs. The second concerns the Rhein-Sieg area, the region at the confluence of the Rhein and Sieg rivers on the outskirts of Bonn. The format is straightforward. There is a brief history of the organ in a church, including predecessor instruments, followed by the current stolist and references. The Klais organbuilding firm has been in Bonn for over 100 years and they are the dominant builder featured here, although or-